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LETTER

TO

LORD MEADOWBANK,

AND THE

COMMITTEE OF THE

HONOURABLE BOARD OF TRUSTEES FOR  
THE ENCOURAGEMENT OF ARTS AND  
MANUFACTURES,

ON THE BEST MEANS OF

AMELIORATING THE ARTS AND MANUFACTURES  
OF SCOTLAND IN POINT OF TASTE.

By WILLIAM DYCE, M.A. F.R.S.E. A.S.A.

AND

CHARLES H. WILSON, A.S.A. & R.I.A.

EDINBURGH:

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M.DCCC.XXXVII.

COMMITTEE of the BOARD of TRUSTEES appointed, 8th February 1837, to consider and report on the propriety of extending the School of Design in the establishment of the Board:—

The Hon. LORD MEADOWBANK, *Chairman*.

Sir JOHN STUART FORBES, Bart.

Sir THOMAS DICK LAUDER, Bart.

ROBERT GRAHAM, Esq.

The Committee direct Messrs. Dyce and Wilson to give a statement in writing of the mode in which they each propose to conduct the New Class, for which they have been appointed by the Board.

ALEX. MACONOCHE, *Chairman*.

*Royal Institutions, Feb. 10, 1837.*

*Royal Institutions, May 31, 1837.*

The Committee, in compliance with the order of the Board, appoint the letter of Messrs. Dyce and Wilson to be printed.

ALEX. MACONOCHE, *Chairman*.



## A LETTER, &c.

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MY LORD AND GENTLEMEN,

WE have the honour, in obedience to your commands, to lay before you, for the consideration of the Board of Trustees, our views of the best means of bringing the principles of the Arts of Design, to bear on the improvement of Manufactures.

Since the publication of the Report of a Committee of the House of Commons, a great part of which relates to this subject, the task you have imposed upon us has been rendered comparatively easy; at the same time, we cannot help expressing our satisfaction, that before we had access to the ample and important mass of evidence which that Report has now made public, we had been fortunate enough to bring before your Honourable Board, the outlines of a plan, which in every particular has been proved to be judicious, by the testimony of the highest authorities in Art and Manufacture, which this country affords.

To find data, indeed, on which to base such a system of instruction as we ventured to propose, it



was not necessary to look beyond the results of your own exertions to promote the Manufactures of Scotland, for the last few years. It was quite evident, that, if the kind of encouragement which you held out in the first instance, were attended with beneficial effects, it must give rise to new circumstances, and consequently to new and more extended views of operation on your part. We were quite prepared to shew on general grounds the expediency of using direct means to propagate better notions on the subject of taste than at present prevail throughout the country; yet we are more happy that the proceedings of your Honourable Board should of themselves have, by the most natural process, demonstrated the necessity of now applying your exertions expressly to that point.

This necessity, we have always understood, you fully anticipated. The system of offering premiums, and the institution of an annual exhibition of the works of competitors, were expected to operate, to a certain extent only, towards the advancement of the Arts; and principally to encourage the introduction of new manufactures. When the public mind was prepared,—when people had become interested in the productions of Art, and the zeal of manufacturers had been sufficiently awakened, it was intended, in the prosecution of the same views which led to the commencement of your

admirable gallery of casts from the antique, to establish a complete and connected course of instruction in the principles and practice of the Arts of Design, so far as they are applicable to the Arts of Industry. And circumstances seem now to have fully prepared the way for this important step.

At the present moment it is hardly possible to name any kind of art or manufacture which it is desirable to introduce into the commerce of this country, that has not, under the fostering care of the Board, attained an extremely creditable state. No sooner have rewards been offered, than every difficulty of fabric has been overcome, every secret in the preparation of materials discovered ;—new arts have been imported from abroad, or revived from olden times.

While there remained objects specific as these to be accomplished, the judges were at no loss for distinct grounds, perfectly appreciable by the manufacturers themselves, on which to decide the comparative merits of the specimens submitted to them. But they found that, as a very short time sufficed to place all the competitors on a level, so far as mere fabric was concerned, it was necessary to have recourse to a higher rule of excellence, and to regard the various productions of the loom, or the work-shop, as dependant, not less on the guiding principles of taste, than on the skill of the chemist,



the manufacturer, or the mechanic; and their decisions for some years past have proceeded almost solely on the merits of the specimens in point of design.

The Board was naturally, therefore, led to look upon this quality of works of industry as that to which their efforts ought now especially to be directed; and, in offering the usual premiums for the best specimens of ornamented manufactures, made taste in the design a principal condition of their excellence. The result was what might have been foreseen. The works of the competitors, however creditable in point of fabric, were generally deficient in taste; or, at least, in this latter respect they were so unequal that their varying merits seemed the result, rather of accident, than of the directing power of taste, either good or bad.

The patterns of carpets, for example, presented the most incongruous mixtures of style, exhibiting without disguise what they really were:—pieces of ornament copied from various sources, and patched together with a certain attempt at regularity of design. We may instance the following example which fell under our observation:—A centre ornament of disproportionately large size, in the style of Louis the Fourteenth, was surrounded by a classical border, and in the corners there were bunches of flowers copied from nature. A composition like this

necessarily presented the most inharmonious confusion, although the details were sufficiently well executed.

We are aware that there has been every wish on the part of the manufacturers to comply with the conditions of the premiums, but their efforts seem to have been rendered abortive, either from ignorance, or uncertainty as to what is really implied by taste in design.

The same observation applies more or less to all the branches of ornamented manufacture which have been encouraged by your Honourable Board. The judges have uniformly found that the deficiency of the specimens lay in their relation to good taste, and that this deficiency was not the result so much of perverted taste, as of ignorance of its right principles.

We are far from wishing to insinuate, that taste in manufacture has, on the whole, made little progress; on the contrary, its advance has been extremely rapid. The efforts of the competitors, however unsuccessful we may deem them, judging by the strictest rules, evince the most decided marks of advancement, when compared with the productions of not many years past.

Throughout the whole country, indeed, and especially in England, a gradual amelioration, in respect of taste, has lately become very apparent.



In the metropolis, it is now no longer unsafe to throw open to the public, galleries of art, and museums of antiquities and natural history; the fear of having the valuable monuments they contain defaced or mutilated, has given place to the happiness of watching the quiet admiration and reverence of a people advancing in refinement, who, we cannot doubt, when a relish for art in its higher qualities is inspired, will bring the good taste, which these must teach them, to bear on manufactures with the same great energies that they have hitherto expended on mere mechanical skill.

The progress of refinement is, however, necessarily more rapid among the higher and more educated classes of the community; and it is among them the discovery is first made, that the cravings of the appetite of taste are not to be satisfied with the acquisition alone of works of high art; but that its influence must be made to extend through all the departments of civilized life. It is this result of advancing taste and feeling for art that has, we conceive, given rise throughout England to the *antiquarian* fashion in matters of household furniture and decoration, which has, within a short time, taken such deep root.

The meagre and tasteless character of the ordinary productions of this class of the arts and manufactures, impelled those, whose education had



taught them to desire something better, to seek in the remains of former ages, the gratification of their taste. The whole country was accordingly ransacked, the whole continent laid under contribution, and vast sums were expended to provide the necessary furniture and ornaments of a mansion, which, under better opportunities, might have been obtained from our own workshops and looms, not rickety, dilapidated, and moth-eaten, but fresh from the hands of workmen, who, as far as the mere powers of workmanship are concerned, have certainly not been excelled in any age.

This passion for the ancient and past styles of the decoration of houses received its strongest bias from the magnificent and costly predilections of his Majesty King George the Fourth, whose discernment in the arts made him the leader of national refinement in his day. It was through the example he set, that the love of the gorgeous and characteristic, although impure style, which goes by the name of Louis Quatorze or Quinze, became so general;—a taste which has been indulged to satiety;—and happily so, because the very indulgence has increased the knowledge of art, and with that has produced the desire to draw from a purer and more elevated source, the gratification of taste for beauty of design in the every day appliances of life.

Unfortunately, the artizans and manufacturers of

the country, have, for obvious reasons, been unable to keep pace, except to a limited extent, with the advancing taste of the wealthier and more refined classes of the community; and their inability is attended with the most serious results to the manufacturing and commercial interests of the country. Either, on the one hand, the broker and dealer in old furniture usurp the place of the artizan and manufacturer; or, on the other, the imported productions of the Continent, executed under advantages at present unattainable at home, have, from their superior beauty in respect of design, to a great extent injured the sale of the same descriptions of British goods.

The admission of this fact by manufacturers and the heads of commercial houses, which has been most unequivocally made, in evidence before a committee of the House of Commons, we consider as most vitally important, in a country like Great Britain, to the interests of art, and the dissemination of taste. The progress of the principles of fine art can now no longer be looked upon as a matter of individual and private concern. The commercial prosperity of a nation, whose greatness and wealth is dependent on its commerce, has been shewn, by a reason which is brought home to the most uncultivated capacity, to be most materially affected by a deficiency in taste. Can, therefore, the ame-



lioration of this quality of manufacture be considered other than of national importance? can it fail of becoming a question, whether we are to look on idly, and adopt no measures to prevent the produce of Continental industry and invention from driving our own out of the market?

That this is no chimera or overcharged view of the subject, taken by individuals like ourselves, whose anxiety for the progress of art might lead our judgment astray, any one may satisfy himself by referring to the minutes of evidence taken before the committee of the House of Commons, on “the Arts and Manufactures,” to which we have before alluded:—evidence, given, not by theorists, but by manufacturers themselves,—by practical men, who had the best reasons in the world for getting at the truth,—reasons which involved the welfare and stability of their pecuniary interests.

It would be tedious to go through the various departments of art and manufacture on which the Committee have, with the most praiseworthy assiduity and patience, obtained evidence. We would beg to refer the Board to the printed Report itself. A very cursory inspection of it must force on every one the conviction, not only that the commerce of Great Britain is injured by a want of taste in all the branches of industry over which the arts of design have any influence, but that there is hardly any



hope of bettering this state of things, till decided and direct public measures be adopted.

When we know the great pains taken by foreign governments to afford the fullest advantages to their artizans and manufacturers in the application of art and taste to every department of industry, it ceases to be a matter of surprise that they are so much in advance of us. It is rather to be wondered that we are able to keep pace with them so well as we do.

In France, according to Dr. Bowring,\* there are no fewer than eighty schools of art, expressly for the purpose of teaching the principles of design to manufacturers. “The origin,” says he, “of these schools is to be traced to a conviction that the application of the principles of art and science to manufacture, is the best means of improving that manufacture; and there has been a succession of legislative measures, some of them general, some municipal and local, by which these schools of art have been adapted to the wants of peculiar branches of industry. . . . The school which I have seen with the most interest, and studied most in detail, and which, on the whole, has been most influential in improving the character of manufactures, is the School of Art of Lyons. . . .

\* Report, 25th February, 1836.

It originated in a decree of Buonaparte, dated, I think, from Warsaw. The object was to give elementary instruction in art, with a view to the improvement of the silk manufacture of France. But its field of usefulness has widened from time to time ; and it is now divided into six principal departments :—that of, 1. Painting; 2. Architecture; 3. Ornament; and *mise en carte*, (which is the means of communicating to a fabric, or to a manufacture, any model or drawing upon paper.) There is, also, 4. A botanical department ; 5. A sculpture department ; and, lastly, a department which has been added within the last year or two, that of engraving. The department of painting is divided into three sections ; the first is the school of painting or drawing from the living subject ; the second from busts or inanimate nature ; and the third is called the class of the principles of painting, namely, that general instruction which exhibits the great principles of art, connected with its history and progress. The class of architecture is divided into two departments, the school of composition and the school of ornament. . . . The botanical class is divided into two departments, oil painting and water colours. A botanical garden is attached to the institution ; and perhaps nothing presents more prominently the influence that the great schools of art have had upon the manufactures of France, than

the general botanical correctness of almost all the patterns which have lately emanated from the Lyonnese fabric. The designs are almost invariably made from living plants and flowers. The class of sculpture has two divisions, that of ordinary sculpture and ornamental. The class of engraving was lately introduced. . . . A considerable collection of models has been made. A living subject now sits in the school five hours a-day. The botanical garden is opened under certain regulations to the students themselves, for the collection of flowers. A large library has been formed of engravings. They have introduced upon the dead subject a course of what they denominate picturesque anatomy. They have attached to the school a cabinet of natural history; and have lately sent to this, and other countries, individuals who have been charged to collect appropriate specimens; and they have collected in a cabinet attached to the school all the works of the students which have obtained prizes, independently of the erection of a very large museum, also connected with the school, which contains specimens of the antique."

Of Switzerland, Dr. Bowring states, that a great deal of attention is being paid to the schools of art. In Geneva there is what is called *l'Ecole industrielle*, which has for its object, instruction in those branches of art which can be applied to the manufacture of



metals, particularly with reference to watch making and jewellery, which form the principal occupations of the Swiss industrial classes.

“ It is under the protection of government ; and students are admitted at the age of fourteen, after examination. The course of study lasts three years ; in the first year, they are taught arithmetic and the drawing of machines, with the use of the rule, the square, the compass, and other mathematical instruments. In the second year, algebra, and plain geometry ; the manufacture of machinery, and the elements of physical and mechanical science. In the third year, trigonometry, statics, solid and spherical geometry, the manufacture of the more complicated machinery ; inorganic and organic chemistry, hydrostatics and hydrodynamics. Switzerland is at this moment the seat of the most extensive production of delicate mechanical works. In the Jura mountains, in the French part of the Canton of Berne, and at Geneva, almost all the watches, musical boxes, &c. which supply the continent of Europe, and the western and oriental world, are manufactured ; and the extent to which the knowledge of the mechanical arts is diffused among that population, whose habits are partly agricultural and partly manufacturing, but altogether domestic, is very striking.”

In Prussia, the same fostering care is bestowed

on its peculiar arts and manufactures as in France. On the evidence of Dr. G. F. Waagen,\* we learn that throughout the kingdom there are five schools established for the purpose of giving instruction in manufactures connected with the fine arts. The principal of these is the *Gewerbe-Institut* at Berlin, the whole expense of which is defrayed by the Government. The students, whose instruction is given gratis, are taught drawing, modelling, mathematics, perspective, the founding and casting of metals, chemistry, the use of colours, natural history, and physiology, (as far as may be necessary for the purposes of the schools). In short, the school applies its instruction to every department of manufacture connected with the higher arts of design. But the evidence of Dr. Waagen is so important and so applicable to the case of the arts in Scotland, that we hope we shall be excused if we quote it at some length.

“No. 36. Are there any prizes distributed as a reward for merit?—When there is any particular instance of remarkable industry and remarkable success, he gets a distinction and a prize, and he sometimes gets as a reward some work of art produced in the school itself.

“37. In consequence of his attainments, is he

\* 27th July 1835.

recommended to any situation in any manufacturing establishment? Yes; but it is quite natural, and it is the fact, that where a pupil has distinguished himself in any particular manufacture in the *Gewerb* school, he goes to that part of the country where that class of manufacture is established, and meets with no difficulty in finding employment.

“ 45. What has been the effect of those schools? The spreading of those students through the provinces has improved the system of production, and the works they take with them has greatly tended to the improvement of the different manufactures of the country.

“ 46. Has the cotton manufacture increased lately in Prussia to any great extent? There has been a very great improvement in the cotton manufacture, particularly in the excellent patterns. The influence has not been confined to those who have come from the *Gewerb* school, who have established manufactures, but other manufacturers have been able to produce through that influence works of a higher and better character. The Director *Beuth* has had a work printed at the expense of the Government, with copperplate engravings, which gives to the students the most beautiful models of antiquity and the middle ages.

“ 47. Are the patterns in the cotton printing the invention of the Germans, or are they principally



copied from English or French? The greater and better part of them are not patterns introduced from foreign countries, but are original designs made at Berlin.

“ 48. Do the manufacturers ever send to the schools statements of what particular patterns they require to meet the public taste, so that the ingenuity of the school may be directed in the channel in which the demand is? I cannot say with certainty, but I know that a perpetual communication is kept up between the director of the Institution and the principal manufacturers.

“ 49. If a pupil intends to be a cotton manufacturer, does he turn to that branch of the art most connected with that manufacture? Yes; the object of the Institution is to unite beauty and taste, with practicability and durability; and so to form the imagination and taste of the pupils as artists, by studying and drawing after beautiful models, that each may be enabled with facility to make discoveries in that branch which he particularly follows.

“ 50. Is it the practice of the manufacturers to try the talents of the pupils in drawing patterns for any particular branch of art before they leave the Institution; for instance a calico-printer? All the connection which the Institution has with the manufacturers out of doors is, that if a student

should show great aptitude for any particular branch, the director recommends him to the manufacturers in that particular branch.

“ 51. Is instruction given in the composition of colours? Yes, they study the mingling of colours.

“ 52. Do the manufacturers apply to the school in order to get young men of talent, for drawing patterns for any particular manufacture? I do not know that, but I know that there is a great demand on the part of the manufacturers for pupils that excel in different departments.

“ 53. Are any particular instructions given in the Institution as to the preparation of colours? Yes; that is one great point.

“ 54. Are there any elementary courses which all students attend? Yes; they must all attend the drawing-school, and must all learn elementary mathematics.

“ 55. Are you aware how long they continue in those elementary courses? I think that during the first year they are generally engaged in the common courses which are communicated to the whole body, and afterwards in the second or third year they pursue their own particular departments.

“ 56. Is there in any school a collection of patterns of manufactures? There is; and it is the duty of directors to collect from different countries the most remarkable specimens of patterns that are produced.

“ 60. Are there any libraries attached to these Institutions? Yes, there are, of general literature and of all works relating to the objects of the Institution.

“ 61. Is there any botanical garden attached to it? No; there is at the university one of the largest botanical gardens in the world.

“ 63. Are there any anatomical courses in this institution? Not in the *Gewerb-Institut*, but every pupil in the institution that wishes can go to the Royal Academy.

“ 64. Do you know whether a portion of the instruction in the School of Arts is directed to the study of the human figure? There is drawing after the finer casts from the most famous antiques.

“ 65. But they do not draw from the human figure itself? No; but any one that wishes can go to the Academy and draw after life.

“ 66. Have the students in the *Gewerb-Institut* a right to attend the anatomical lectures without expense? Yes, without expense.

“ 67. Are the public lectures at Berlin open gratis? In this Institution, and in the Academy of Arts, they are open gratis.

“ 71. Do they learn the proportions of the human figure in the Institution? Yes.

“ 72. Have they any particular instructions in architecture? Certainly they have, because they have



models from the antique and the middle ages of all the most beautiful specimens of architecture; they have models of the Parthenon at Athens, and of the finest works of antiquity. There is, besides, an academy of architecture at Berlin, quite independent of the Academy of Arts and of the *Gewerb* School.

“ 73. Do they receive instruction with a view to the design of furniture? Yes; every thing connected with household furniture in its widest extent, and the ornaments connected with it. They have models of the various forms of chairs, tables, tripods, and every other domestic article. They have collected from every part small models in bronze, which represent all the most beautiful forms of antiquity for household furniture and ornament.

“ 74. Have those schools any connection with the Academy at Berlin? No; but if the student shews any particular predilection for the higher branches of art, he studies anatomy or the living figures in the Academy; this is the only connection between the Academy and the School.

“ 75. Is design in any degree made any part of the system of education of Prussia? It is; drawing is taught in the national schools in Prussia; in the lowest popular schools there is some small portion

of instruction in drawing given, and a large proportion in the gymnasia.

“ 76. Has that a tendency to produce taste among the people by exercising the eye? Certainly it has a tendency to exercise the eye of the people.

“ 77. Do you think that, for the encouragement of the arts among the people, drawing should form a portion of national education? Certainly, I think that, for education, drawing is very useful.

“ 78. And you think it is of advantage for the propagation of the arts among the people? I do.

“ 79. Have you seen any considerable change in the character of the people produced by attention to these subjects? We have not only seen great influence produced upon the people, but we have found among the people themselves a great desire to possess art.

“ 80. What is the best mode, in your opinion, of applying arts to manufacture? In former times, the artists were more workmen, and the workmen were more artists, as in the time of Raffaello, and it is very desirable to restore this happy connection.”

To this latter observation of Dr. Waagen we wish particularly to direct the attention of your Honourable Board, as we believe it strikes at the root of the low state of taste in the manufactures of Great Britain. From the practical indifference



of the professors of the higher arts of design, to the influence of principles by which they themselves are guided, and the unwillingness of manufacturers and artizans, to consider any assistance of importance, which does not add to the mere power of facilitating and multiplying their produce, the country is deprived of the benefits which might accrue from their co-operation.

Our conviction, however, is, that till there be a complete practical connection between the arts of design and manufactures, it is impossible that either of them should arrive at that maturity, which every one must desire, who has the interests of refinement and civilization at heart.

That such a connection subsisted to the fullest extent at the periods of history when the arts were in their meridian excellence, it is impossible to deny, if we look at the remains of those ages which have reached us. The proofs of the art and industry of the Romans, for example, discovered by the excavation of Pompeii, Herculaneum, and Stabiæ, display a unity of idea and sentiment, which is evidently the result of the pervading influence of fine taste. Such was the case, also, in Italy during part of the fifteenth and the sixteenth centuries; and history, fortunately, enables us to detail with accuracy, the means by which this practical connection of the arts was brought about and sustained.



At that period, the great men whose pre-eminent talents have rendered their names familiar to us, did not disdain to guide spirits of an inferior order, who laboured mechanically at the loom, in the porcelain manufactory, in the workshop, or with the needle, in decorating the mansions of their patrons.

The wealth of the church, perhaps, gave the first great impulse to the arts and manufactures of Italy. The splendour of the palace of the Roman Pontiff, which contained within its walls every magnificence that art of the highest order could devise or execute, set an example which was not lost. The habitations of nobles throughout Italy became emporiums of art. The demand for the gratification of that exquisite sensibility to the influence of taste in common life, which then prevailed, was such, that the greatest artists were employed to supply its wants. These, unable of themselves, singly and without assistance, to meet such an exigency, adopted, to a great extent, the principle of the division of labour; they educated a class of workmen in their schools, whose province it was to follow out in detail the designs and ideas of their masters. This secondary class of artists, by devoting themselves individually to the study of particular branches and subdivisions of art, acquired greater practical dexterity, than would have been worthy the pains of their masters to have aimed at.

Thus it was in the school of Raffaello;—one of his pupils applied himself to the design of architectural ornaments; another to landscape; a third to animals, birds, and fishes; a fourth to designs for furniture, jewellery, and casting in bronze, and the precious metals; while some painted, others modelled in plaster;—and all their proceedings were controlled and directed by one master-mind, who built up, as it were, and put together in a consistent whole, the polished stones which his workmen had prepared.\*

Some of these secondary artists, more highly gifted by nature than others, rose to be themselves the heads of schools, as, for instance, Perino del Vaga at Genoa, and Giulio Romano at Mantua; others, less aspiring, plodded on through their lives, having their minds at least imbued with the spirit of their masters; and although incapable of treading in a path of their own, they nevertheless benefited the community by their admirable execution of the designs entrusted to them, from the variety and expression which their knowledge of detail enabled them to impart.

The practical importance of such a class of artists is evident. By devoting their whole attention to particular details of art, they necessarily acquired

\* Lanzi, Scuola, Rom. Ep. II.



more knowledge and dexterity than would have been possible, had the application of their talents been more general. Even those whose slender abilities, perhaps, rendered them incapable of acting beyond the limited circle to which their practice was confined, while they contributed to the improvement and perfection of the designs of superior artists, in their turn exerted an influence on men of a lower grade, in the persons of whom at once were combined the artist and the mechanic; and thus taste was, by a continued chain of gradation, made to pervade all the arts over which it is able to exert an influence.

In the fifteenth and sixteenth centuries, indeed, the boundary which separates mechanical from fine art, seems to have remained completely undefined. The societies of painters comprehended not only all who laboured with the brush, but those also who in any way had to do with colours, such as *dyers*, *glass-stainers*, &c. The corporations of sculptors likewise embraced, as of the same craft, all the workers in marble, metals, wood, ivory, and precious stones. And we may be permitted to observe, that this association of the useful and fine arts is by no means without reason. If it be the influence of taste and imagination, which constitutes the characteristic excellence of fine art, then it is hard to say how low in the scale of manufacture its province extends.



The arts, in truth, are called mechanical or liberal, not so much with respect to the *production*, as to the *producer*. It is only when the artist's conceptions become too subtle and exquisite for any hand but his own to render them palpable, that his labours assume, in the strictest sense, the character of liberal or poetic art. It was no doubt upon exhibitions of talent of this kind, that the great masters of Italy rested their claims to the applause of posterity; yet, notwithstanding, we find them engaged to a prodigious extent in work of a simply ornamental or mechanical kind, the execution of which was partly their own and partly entrusted to inferior performers; and, if we are to look upon all art which does not come up to the high standard we have fixed, as unworthy of a great artist, what shall we say of the Arabesque works of Raffaello in the Vatican? But nothing is more certain than that in his day the studies of an artist had an unlimited reference to the various branches of industry, which may be enhanced by the principles of the arts of design, or, to use the words of Dr. Waagen, already quoted, "that the artists of the time of Raffaello were more workmen, and the workmen more artists than now-a-days." Thus Giulio Romano, we are told by Lanzi, "in imitation of Raffaello, gave rise, by the influence of his taste, to a great number of artificers who ornamented other professions. He was possessed of

those general ideas of beauty and proportion from which he drew his rules for the particular direction of every work, an enviable distinction of that age in which the leading men were at once painters, modellers, and architects, extending their influence even from the noblest works of art down to vases and plates of earthenware, and cornices of wood."

The contrast which this state of things presents with the case of the arts in England at present, is sufficiently apparent. Our professors of fine art use no direct means of promoting the cause of taste in manufactures. Their works lead in no way perceptibly to extend its influence ; on the contrary, the exclusive system of study which has been universally adopted, has contributed rather to narrow the sphere of the action of taste than to enlarge it. This, we are sure, however, is not in accordance with their wishes ; it is a state of things that has arisen out of circumstances which necessarily have exerted a bias and control over their endeavours. But unfortunately it is true ; the ideas of an artist of our day, beyond the particular department by which he gains his livelihood, are in general too vague and undefined to be of practical benefit. Our school of fine art is thus rendered unserviceable to the cause of taste through the country ; our artizans, unprovided with guides, wander in a labyrinth of confused ideas ; and their designs, copied without judgment from all pos-



sible sources, are generally a heterogeneous compound of styles, utterly incompatible with one another, and presenting in themselves the entire negation of style.

But the question is, how is this state of things to be remedied? how are the arts of design to be brought to exert their ancient sway over the arts of industry? Looking on the professors of high art as the legitimate guides of public taste, and the causes of the universal influence which in former times they possessed over every grade of manufacture, *artists* have in general maintained, that, were encouragement given by government, to historical and decorative painting on the same great scale as formerly, the same results would be produced as a natural consequence. But in such a view of the matter, the present state of society, the kind of encouragement which is accorded to art, and the various exigencies of commerce, are not, we think, sufficiently taken into account. If this be done, it will be found, that the causes which have conspired to substitute public academies of fine art, for the private schools of former ages, will warrant the application of the same expedient for the amelioration of the arts of industry.

We do not think it necessary to insist on this subject, as fortunately the success of an industrial school of art is not problematical; we have ample



experience of the results of the system on the manufactures of the Continent, which, under the confessed disadvantage of inferior machinery, &c. have lately become a match for those of Great Britain.

The great principle, then, of the system of instruction which we humbly propose for the adoption of the Board is this; that the masters should occupy the same position in their Academy that the ancient painters did formerly in schools; that they should possess the same superintending and directing power over the pupils; that they should be allowed to use the same discretion in directing the various talents of the young men into channels likely to prove the most advantageous to themselves, and the general interests of art; and thus, that the institution should be enabled not only to hold out the advantage of a complete education in art, but to become a source from whence the manufacturing classes should have it at all times in their power to obtain pure and excellent designs for their various purposes, as well as designers thoroughly instructed in its true principles.

It is extremely necessary, that, during the progressive studies of the pupils, distinct reference should be had to their ultimate employments in life; in the *first* place, to prevent the inclination to

a rambling, desultory and unprofitable course of study, which any indefinite feeling on this point would be apt to engender; and, in the *second*, to guard against an ambition, extremely foolish in very many cases, of ranking among the students of fine art, which complete access to the means of study too often gives rise to. At the same time, it must not be forgotten, that education for the liberal arts of design, is only a higher degree of that which is required for the industrial, and not any thing essentially different.

Some of the useful and ornamental arts are of such a nature, that we cannot fix the point where their practice ceases to be a matter purely mechanical, and begins to assume the character of works under the guidance of genius and imagination. In the Arabesques of Pompeii, we find an ability displayed by the workmen, which evidently rises above the mere efforts of a mechanical drudge. Even where the designs appear to be copied from higher specimens of art, there is, notwithstanding the great inaccuracy of their execution, an appreciation of the beauties of their models, which it is impossible should have been shewn, without the possession of a certain degree of taste and talent.

In the house decorator, for instance, this *certain degree* of talent is absolutely necessary; and, so far as it goes, his education is identical with that of the artist



in the highest sense. He must have acquired the practice of *drawing*, *colouring*, and *chiaroscuro*; he must have studied in the *life academy*; he must possess some knowledge of *perspective*, *pictorial anatomy*, *botany*, and *architectural ornament*. Yet it is quite certain that a degree of ability sufficient, with cultivation like this, to lead the possessor to eminence and wealth as a house decorator, would enable him, with the utmost application, and the best opportunities, to become only a very inferior artist.

It is of course, towards the student in such branches of industry as these, that the judgment of the master would chiefly be required to render its directing assistance. He would be called upon to decide how far his instruction in the principles and practice of the fine arts ought to be carried in any particular case. We are decidedly of opinion, that there ought to be a limit to the operations of your proposed schools in this respect; yet we should be sorry, in present circumstances, to fix it;—we should be sorry that, in the absence of every other means of fostering the artist talent of the country, the advantages which your academy will afford should be denied to any;—especially as we are aware of the important services which the drawing school, established now for a considerable period, under your auspices, has rendered to the cause of the fine arts.



But to proceed.—The studies of a school for ameliorating the industrial arts, in point of taste, should, we conceive, have a twofold reference to the twofold subject of beauty and design in art, namely *form* and *colour*.

We took the liberty formerly of proposing, with this view, that the Academy of the Board should be divided into two great branches, the one to be called the SCHOOL OF FORM, the other the SCHOOL OF COLOUR; one having for its object the whole study of form, from the simplest geometrical drawing, up to the most complicated design in the higher branches of architecture and sculpture; the other teaching the principles and the practice of colouring through the whole extent of its application in art.

The SCHOOL OF FORM we proposed dividing into two departments; one of which would be elementary.

The elementary course would consist of—1<sup>st</sup>, The study of *Drawing*. 2<sup>d</sup>, The study of *Modelling*, in clay or wax.

I.—The study of *drawing* we would divide into three branches.

1. The drawing of *simple forms*, such as squares, circles, &c. This branch of the drawing school would consist of two classes; the first for drawing from the *flat* (as it is termed); and the second from

the *round* or solid. In this latter class, the student would be taught the proper use of chinks in stippling, hatching, &c. for the purpose of adding the light and shade; his study of which commences here.

2. The drawing of *complicated forms*, of inanimate nature, as, for example, from the antique.

3. Drawing from *nature*; from the living model, from animals, and from botanical specimens.

II.—The order of study in the *Modelling* school would be much the same. The student would have to acquire, first, the power of copying inanimate objects, and so proceed to animate nature.

The second department of the SCHOOL OF FORM we would propose calling the *School of Design and Ornament*.

The object of this school would be to develop those principles of *invention, disposition, symmetry, proportion*, and *ornament* in fine art, which are applicable to works of industry. For this purpose we would suggest, as the best means, the express study of architecture, and architectural decoration, from which we conceive ornamental design in all ages has derived its origin.

This elementary course of architecture we would divide into three parts, embracing severally the study of—

1st, *Classical architecture.*

2d, *The architecture of the middle ages.*

3d, *The subsequent and deteriorated styles.*

We would commence the labours of this school by imparting to the students definite ideas of the orders of ancient architecture. Placing before them examples drawn to a scale, we would point out the uses and meaning of their various parts, and mouldings; account for their relative positions, and generally explain to them their history, theory and practice. We conceive that the pupil, by study of this kind, will readily apprehend the doctrine of that relative proportion, which the parts of any composition or structure are made to bear to the whole, and to one another.

After he is made acquainted with the simple forms of each order, his attention would be turned towards its peculiar decorations. These he will be made to study, first in their details, and then in combination; and in proportion to his progress and ability, he would be required to make from them new and original combinations, and to apply them to useful purposes, such as the usages of the present state of society require.

2. The architecture of the middle ages.—In what we have said above, we have considered the study of classical architecture and ornament, as a necessary foundation for the future progress of the pupil's



studies. All the styles of decorative art seem to trace their origin more or less to the classical, being only modified by circumstances, changed by the introduction of eastern and Gothic art, or corrupted by the ignorance of professors. Many of these styles, however, are of great beauty, and worthy of study and imitation, especially those which are known by the name of the *revival styles*, which prevailed in Italy during the thirteenth, fourteenth and fifteenth centuries.

The exquisite application of the arts of antiquity to the wants and habits of those ages will now form a most fruitful and interesting source of study. We would impress on the students some notion of that tact and true feeling with which the early Masters of Art modified and arranged the decorative design of their ancestors, according to the new circumstances in which they found themselves.

The full appreciation of this point by the pupil, seems to us of paramount importance. The relation between style and use,—between the nature of the decoration, and the purposes to which the article is to be applied is, in the present day, nearly altogether lost sight of; and the neglect of it has been a fruitful source of the errors and incongruities with which modern productions abound.

3d. The third branch of study in this school will include such consideration as may be necessary of

the mixed and deteriorated styles of the end of the sixteenth, the seventeenth, and eighteenth centuries. We would here show them, in the *first* place, how the principles which guided the best schools of art, gradually lost their influence, and Italian artists began to adopt those extravagant styles which, in the time of Louis the Fifteenth, arrived in France at their utmost pitch of irregularity and absurdity ; and, in the *second* place, we would point out the progress of that grafting of the Italian manner on the Gothic, which began to gain ground in England under Henry the Eighth, and found its perfection and its name under Queen Elizabeth and James the First ; giving rise to a style possessing many points of rude resemblance with the more elegant and refined character of the art of the *renaissance* in Italy, during the thirteenth and fourteenth centuries.

By thus conducting the studies of the pupils with a reference to the history of decorative art, it is hoped that a more definite current would be given to their ideas ; and that such a course would form the best introduction to the great object of the school ; namely, to imbue the pupils' minds with the sentiment and principles which are embodied in the productions of the best days of art ; to enable them with judgment to adapt the inventions of ancient artists to the circumstances of our own

times; and to teach them in their turn to become inventors and designers in the same good taste.

Though these three courses of instruction in architecture, which we have described, would be for the most part common to all the students, yet it is natural, that, during their progress, we should direct them individually to the points most suited to their talents, as far as we can discover them, or to the professions which, most probably, they have chosen previously to their entering the school. In this latter case, it would be cruel, unless it was very strongly warranted by decided abilities, to make any endeavour to divert them from the path which circumstances had enabled them to enter upon. An apprentice, however, might with perfect safety be raised from the rank of a *workman* to that of *designer* for others in the same craft with himself; he, either remaining in his original character of an artisan, having the advantage of ability in design superadded; or if the demand for his inventions were sufficient, exchanging that of the *artisan* for the *industrial artist*.

In such a case, the advantage of his having served an apprenticeship, would be incalculable; in fact, it is an indispensable requisite in the designer for manufactures, that he be practically conversant with the capabilities of the branch on which his taste and



invention are brought to bear. The necessity of this has given rise in the foreign schools of art to the department named *Mise en carte*; in which, what we should term, *working models* of designs are produced, and the art of making them taught. On this point we profess ourselves unable to offer, with confidence, any suggestions to your Honourable Board. The information we possess of the mode in which the complex objects of this necessary branch of a school of art are attained on the Continent, is so limited, that it would be hazardous in us to offer advice. We are aware that a short period since, a class expressly for this purpose was established under your auspices; but we fear it is at present on too limited a scale to answer all the ends which the operation of your proposed new schools of design will bring into view. Perhaps, however, the master might be able gradually to obtain the practical information necessary to his purposes, by frequent communication with the most enlightened and experienced artisans, in the various branches of industry.

After the elementary course of architectural study has been gone through, and the pupils have been made to appreciate the beauties of ancient art, we would now impress upon them the necessity of thinking for themselves. It is not so much for the purpose of imitation, that we exhibit to them the

remains of the art of former times, as for the right training and discipline of their minds and tastes. We would direct them to nature itself, as the great source from which ancient artists derived the materials, which their art has rendered so valuable. If the art of these days can ever be brought to possess a character of its own, it must be in this way ; and we cannot for a moment doubt that such a result may be arrived at under a judicious guidance.

We have proposed that in the first department of the SCHOOL OF FORM there should be a class for the study of nature. Into this we would now have the students of the *School of Design and Ornament* to enter ; and there obtain materials which would become a new subject of instruction for the master. Taking their drawings as his text, he would shew them how to correct deficiencies in proportion ; or, if they represented a groupe, defects of symmetry and disposition. He would, at the same time, point out their beauties, and their applicability to various kinds of ornamental work. From their botanical drawings, for example, he would shew them how ancient Greek artists derived those generalized forms of plants and flowers, which they made use of in decoration of the sort termed by them *chimerical*, which we call *grotesque* or *arabesque*. In short, he would endeavour to lead them, step by step, to bring all

the resources of the art they have learnt to bear on ornamental design.

The other great department of the Academy, according to our proposal, is the SCHOOL OF COLOUR, which, as the name indicates, is for the purpose of applying the right rules of colouring to coloured manufactures.

This school has necessarily much in common with the *School of Design* ; and, though for the sake of perspicuity, we consider them separately, there would be a constant interchange of instruction in the two departments. Much of the study enjoined by the master of the school of *design*, must be directed with a special reference to the subsequent or concomitant labours of the master in the school of *colour*. The same pupils will necessarily be sometimes in attendance in both schools ; as each is endeavouring to bring them, by its peculiar means, to that point, at which they may with safety be allowed to study directly from nature, with the view of applying its conjoined beauties of *form* and of *colour* to the purposes of art.

The school of *colour*, however, has its peculiar studies.

The pupils must, at the outset, be taught the practice of painting in *oils* and in *water colour*. For this object we would constitute four classes :—



- 1st, Of *Oil Painting* ;
- 2d, Of *Common Water-Colour* ;
- 3d, Of *Distemper*. And,
- 4th, Of *Fresco*.

It is hardly necessary to say a word on the method by which we would conduct our instructions in these technical processes ; they present no difficulties to the practical artist. We would merely observe in passing, that we consider the introduction of *Fresco* painting into common use among our house decorators to be extremely desirable on many accounts :—From its durability, its beauty, and the advantage of its following immediately on the labours of the plasterer. The individual whom the Board has honoured by the appointment of Superintendent of the School of Colour has devoted much study to acquire the practice of this ancient art, and would have especial pleasure in facilitating its introduction into this country, were the means afforded.

It would, of course, be left to the option of the students what particular process of painting they chose to learn. The house-painter would naturally wish to make himself master of all, while, to the designer for carpets and other coloured fabrics, *water-colour painting* and *distemper* would be of most service.

The next step in the progress of the pupils would

be the acquisition of correct ideas on the general *use*, the *arrangement*, and the *harmony* of colours. This we would effect by obliging each to make copies for himself of diagrams illustrative of those points, and accompanied by written propositions in the form of rules or precepts, which he would at the same time have to get by heart. Those diagrams we would have painted on a large scale, and hung up round the walls of the school, to be a necessary and constant subject of reference, during all the stages of the student's advancement. They would illustrate,

I.—Natural arrangements and proportions of colour.

II.—Natural gradations of colour with respect to *light* and *dark*.

III.—The opposites of these, exhibiting the causes of inharmonious effects of colour.

IV.—The various methods of increasing the force or strength of colours:—

1st, By simple juxtaposition.

2d, By contrast of mere colour.

3d, By contrast of the *light* and *dark* of colours.

4th, By the relative proportions of colour, either in *superficial quantity* or in *strength*.

5th, By the breaking or mingling of colours.

V.—The various results of sub-division of colour.

VI.—The effects of surface on colour.

VII. The effects of the transparency, semitransparency, and opacity of coloured bodies.

These examples being constantly before the eyes of the students, would not only, it is hoped, produce an impression which would never be entirely effaced, but serve, even in the absence of taste, to prevent them from falling into gross errors, after their practice had ceased to be under the direction and control of the master.

The *third* class of the school of *colour* would have for its object the study of painting and pictorial decoration, considered with reference to its history and its progressive changes. The method which we prescribed for the study of architecture in the school of design and ornament, we would now adapt to the ends and intention of the master in the school of colour.

Believing that the pictorial decoration of the ancient Greeks forms the best groundwork for the student's education, we would proceed, in the *first* place, to initiate them into the principles upon which, as far as we know from facts, and can judge by analogy, it was constituted; our expositions being always accompanied by drawings or paintings



of the best and most authentic examples of the Roman remains of pictorial ornament, in the Greek manner.

In the *second* place, we would instruct them in the progressive changes which the art underwent, from the times of the emperors of Rome, down to the attempts at a revival of the ancient style, by Morto da Feltro, Giovanni da Udine, Raffaello and others. This course would enable us to show the influence which the Byzantine, or Eastern inlaid style, the Moorish, and the Gothic, successively exerted on European pictorial art; and to explain the precise causes of the differences between the styles of the *renaissance* (as they are termed) and that of the ancient Romans, and their models the Greeks.

In the *third* place, we would show them the nature and causes of the decline of taste in pictorial decoration, in the 17th and 18th centuries.

During the progress of the pupils through these three branches of study, as in the school of *design*, so here we would, according to their capabilities, teach them to exercise their inventive powers on the materials of ancient art, with which their studies had rendered them familiar.

In the *fourth* class of the school of *colour*, the practice of painting from nature, and the composition of original coloured designs for manufacture, would form the principal occupation.

In the study of nature, the pupil would be taught to regard every object, whether animate or inanimate, natural or artificial, that possessed beauty of form and colour, as worthy of his imitation, because capable of being made serviceable to his purposes as a designer for manufactures.

The painted designs of the students after nature would here also become the constant subject of the master's advice and assistance, as was the case in the school of *design*. It would be his duty to point out the defects and beauties of their performances; and especially to show them how far *pictorial imitation* is necessary or admissible in the productions of design for manufacture.

This point is of great importance. The foreign schools of art, both in France and Prussia, especially the latter, not having duly considered this subject, have fallen, we conceive, into great errors of judgment and taste, which have had an influence on this country that cannot be too speedily corrected. The notion of adapting the pictures of the artists of Germany and elsewhere to the coarsest and most clumsy worsted needle-work, arose from a belief that the taste of the provinces might be cultivated and improved by their becoming familiar through the *mise en carte*—patterns, with works of high art. There cannot be a greater mistake. Such could never be the result, were the patterns executed



with the utmost care ;—as it is, if they produce any result at all, it must be the very reverse of the advancement of good taste ; for the patterns of German pictures, as far as we have had opportunities of examining them, display nothing of the merits of the pictures themselves, while they abound with glaring absurdities of colour and effect—unhappily too often imitated with the most sedulous exactness by our industrious countrywomen.

It must not be supposed, that we mean to apply this censure to tapestry work of the best kind. Copies of designs of the old masters, done in tapestry, are sometimes to be found, which are still valuable for the fidelity with which the sentiment and intention of the artist has been preserved, even though the colours have entirely changed. But as these are generally on a very large scale, and intended to be viewed from a distance, gradations of tint, or of light and shade, which in small works would appear harsh and unmeaning, become sufficiently blended and imperceptible. The outline of a human figure of the natural size, in a piece of tapestry, twelve or fifteen feet square, may be represented with all the accuracy and even delicacy that an artist could desire ; but in the small *mise en carte*—patterns of the Berlin school, an outline is out of the question :—a whole feature has to be expressed by a single stitch. Such work, therefore,



we conceive, cannot be too strongly discouraged. Considered in the light of pictorial imitation, it is wretchedly bad ; and if taken as ornamental or decorative work, it is not the kind best suited to the capabilities of the needle.

To the same cause we attribute the inferiority of modern painted glass, in point of effect, to the ancient. In this branch of industry, pictorial imitation seems to us misapplied. At the best, a modern picture on glass, as a work of Fine Art, must be reckoned but a very poor performance ; and, if compared with the labours of our ancestors, it must be allowed to be infinitely less ornamental. There is a richness, a variety and brilliancy in the assemblage of colours, in the painted windows of ancient glass-stainers, that is not the result of their superiority in the preparation of colours alone ; it arises from their making fidelity of pictorial representation, subservient to the general effect of the work as a piece of ornamental colouring. Had they, for instance, intended their figures of apostles and saints to be regarded as pictures merely, we hardly think they would have placed them on various-coloured grounds studded over with crescents, mullets, cross-lets, fleur-de-lis, and other heraldic bearings of the families or prelates for whom they executed them. To be sure, it may be said that their easel-pictures, in many cases, are of the same character ;

but this only proves that they had not yet arrived at that pitch of refinement, when the true character and object of painting, as a fine art, is rightly appreciated.

An error of the same kind has been fallen into by the paper stainers of the Continent, especially in France. Their attempts to represent landscapes, and even historical subjects, from the favourite pictures of their most popular artists, are too ridiculous, not to have attracted your notice, in the cafés and other public places, the walls of which they most commonly disfigure. The reason why such attempts must be displeasing and inconsistent with good taste is obvious; the capabilities of the mechanical process of paper-staining are insufficient to the pictorial representation of nature, and therefore misapplied.

We would endeavour, then, constantly to impress on the minds of our pupils the difference between that kind of imitation which is the peculiar province of fine art, and the conventional representation of nature, admissible in designs for works of industry. The illustration of this principle we would chiefly draw from the arabesques of the ancient Romans, and of the Italian masters of the fifteenth and sixteenth centuries; accurate copies of which,—at least of such as are the most unexceptionable,—we consider indispensable materials for the studies of the



pupils, both in the school of *design* and in the school of *colour*.

In both these departments we think it advisable that annual premiums of a trifling amount should be awarded to those who had made the greatest progress during the year. The specimens of their designs which had obtained the prizes, would form an interesting addition to the annual exhibition of manufactures.

In the working of the system we have proposed, a great number of original designs, or original compositions from the works of ancient designers, would necessarily be produced during the studies of the pupils; and we think it would serve to further the great objects of the schools, were the best of them either to be constantly on sale at some *bureau* appointed for the purpose, or to be offered once a-year at the public exhibition. The great desideratum in this country is not so much the simple possibility of obtaining excellent patterns and designs, as of obtaining them at a cheap rate.\* In those branches of industry in which the articles manufactured are very high priced, the producer can afford to employ artists able to furnish designs of the highest character; but the manufacturer of articles which come within the reach of the less opulent classes of con-

\* Rep. House of Commons, Aug. 7, 1835.



sumers, is not able to do this ; he is obliged to be content with inferior patterns, or driven to the expedient of copying the designs furnished by the Continental schools. We think, therefore, it would materially serve to improve the cheaper kinds of manufacture, and consequently to make the influence of the arts extend lower down in the scale of society, were a constant supply of cheap patterns obtainable by artizans and manufacturers. The cheapness of art in France is admitted to be the great cause of its universal influence. In costly articles of luxury and ornament, which are within the reach only of the few, England is quite a match for her rival in the arts, for the reason above stated ;—that the manufacturer can afford to pay highly for his designs ; but, in those branches of industry which provide for the consumption of the many, she is vastly inferior ; because the prices of the articles will not warrant so great an expenditure for designs, as is required in the present state of things.

We think there is no danger, by thus throwing open to manufacturers the produce of the schools of art, of injuring the future interests of the young men, who, after their studies are finished, may choose to employ themselves as designers for works of industry ; because if they show talent, it must always be an object with manufacturers

to monopolize the produce of their skill. Besides, the higher that the tone of feeling and taste is carried in the country, the more pre-eminent will individual talent appear, and the more fully will it be appreciated.

The special instructions given by the masters to the pupils during their progress, might, we conceive, be enforced, connected, and illustrated with great advantage by the delivery of short *lectures*. In these the master would be enabled to give the students more enlarged ideas on the nature of fine art, and the general principles of taste in works of industry, than the circumscribed limits of their individual studies had perhaps permitted. Another object, equally important, might be accomplished by such a course of lectures. They might serve to enlighten manufacturers and artizans on matters of taste; to remove their prejudices; and to show them how much their best interests are concerned in the advancement of the objects of the schools. It might also be beneficial were such lectures, under the sanction of your Honourable Board, delivered in the principal manufacturing towns of Scotland, such as Glasgow, Paisley, Dundee, and Aberdeen.

Such are the means by which we would propose to effect an amelioration in the manufactures of Scotland in point of taste. That we offer our sug-

gestions with extreme diffidence, it is hardly necessary to say. We are conscious that want of experience has rendered the details of our plan much less definite and extended than we could have wished. But we trust that every allowance will be made for a deficiency of this kind, when the difficulty of contriving a practical system, of which we have no example in this country to set before us, is taken into account. The utmost we can hope to have accomplished under these circumstances, is to have avoided any great mistake in the principles on which our suggestions have been thrown out ; and this, we trust, has been the case.

It must not be supposed, however, that we in the least conceive the possibility of setting into action at once, like a piece of machinery, such a plan of education in art as we have attempted to describe. It will be sufficient, that, at the outset, the Board place before them the true principles on which the schools, however much or little it may be found necessary to extend them, ought to be constituted ; the peculiar character of their practical details will easily and naturally arise out of circumstances and exigencies, which, till a commencement has been made, it is not easy to foresee. For ourselves, we cannot doubt that your exertions will be crowned with success ; and if this be the case, it will certainly be matter of no small gratulation to your



Honourable Board, that you have been the first to set the patriotic example of bestowing on Great Britain, what has been proved to be a national benefit,—the means of ameliorating her ARTS and MANUFACTURES in point of *taste*.

We have the honour to be,

My Lord and Gentlemen,

Your most obedient servants,

WILLIAM DYCE.

CHARLES H. WILSON.

*Edinburgh, May 30, 1837.*



